

Index

Works are indexed at the ends of author entries. Bold italic pages indicate the illustrations.

- abstract art, 234–6
abstraction, and the figure, 236–9, 245–6n,
 322nn39,41
and formalist criticism, 54, 64, 87–90
theory of, 64; *see also taches*
- aesthetics 4, 26
 in Baudelaire, 100
 Flaubert and, 70, 177
 in Kant, 88, 90, 144
of purification/purity, 1, 2–3, 91, 198, 244,
 246nn5,8, 247n26
of realism, 222–3, 274n124
Salon standards, 30–4
 see also legibility-illegibility, aesthetics of
- Alberti, Leon Battista, 4
- allegory
 of beholding, 146–74
 in “Legend of Saint Julien,” 191, 306n66
- animals
 Baudelaire on, 135–6
 depicted in literature/painting, 58, 82, 129,
 151, 229, 289n175, 291nn207,217,
 292n218
 in Second Empire culture, 136–8
 see also “Legend of Saint Julien,” animals in;
 Manet, animals depicted; parrot
- Apter, Emily, 212–13, 314n57
- Armstrong, Carol, 63, 275n125, 288n158
- art
 academic, 33–4, 255n55
 for art’s sake, 26
 bourgeois buyers, 29–30, 32–3
 bourgeois vs. social (Bourdieu), 26
 budget for, in Second Empire, 28, 255n65
 commodification of, 9, 26, 253n23, 254n41,
 257n112
 critic, emergence of, 260n166
 as historical record, 252n2
- institutionalization of, 28
 see also aesthetics; painting
- Astruc, Zacharie, 256n90
 Manet’s portrait of, 115, **115**, 262n202,
 293n231
- Audran, Girard, 214, 313n48
- Auvray, Louis, 33
- Babou, Hippolyte, 65, 73, 112, 274n118
- Bachelard, Gaston, 243
- Baldick, Robert, 312n27
- Balzac, Honoré, 31, 79, 126
 on Parisians, 148
 “Unknown Masterpiece, The,” 78, 81
- Barnes, Hazel, 243
- Barnes, Julien, 14, 250n61
- Barthes, Roland, 105–6, 111, 185
- Bataille, Georges, 3, 4–5, 9, 59, 62, 64, 65,
 92, 140, 246n12, 247n13–15
 on *Jeune dame*, 127
 sketch of Dali’s *Le Jeu lugubre*, 59, 59
- Baubo, 163, 298n59
- Baudelaire, Charles, 5, 6, 8, 9, 31, 57, 71, 73,
 83, 100, 107, 108, 112–13, 230, 281n29
- on animals, 135–6
 beauty, formula of, 109
 on dress, 116, 117
 and Manet, 236, 252n94, 293n227
 on Salon of 1846, 269n37
 on woman, 116
 “Bad Glazier, The,” 309n106
 “In Praise of Cosmetics,” 164
 “Painter of Modern Life, The,” 5, 117, 140,
 164
 “Pipe, The,” 221
 “Rope, The,” 285n98, 298n57
 “Salon of 1859,” 5
 “Thyrsus, The,” 142

- Baudry, Paul, 22, 94
 Bazille, Frederic, 40, 52
 beholder, 30–1, 33, 35, 45, 50–1, 82, 93–5,
 161, 267n6
 caricatures of, 297n45
 disruption to, 52, 72, 265n257
 and “Legend of Saint Julien,” 178, 179, 199
 male, 35–8, 163–6
 presence within picture, 297n52
 at Salon
 of 1866, 146
 of 1868, 38–40, 101, 296n29
 and “A Simple Heart,” 219–22
 see also Jeune dame en 1866, and beholders;
 voyeurism
 Benjamin, Walter, 73
 Berger, John, 138
 Bernard, Claude, *Introduction to the Study of Experimental Medicine*, 21
 Bernheimer, Charles, 6, 164, 166, 250n60
 black cat, *see* Manet, animals depicted, black cat
 Blanc, Charles, 64, 191
 History of Painters of All Schools, 64, 82,
 291n202
 Bois, Yve-Alain, 59, 246n12
 Bonheur, Rosa, 22, 28, 138
 Bonnefils, Philippe, 251n90, 315n84
 Borges, Jorge Luis, 230, 318n135
 Botticelli, Sandro (Alessandro di Mariano
 Filipepi), 58
 Boucher, François, 137
 Boucicaut, Aristide, 253n27
 Bouguereau, William, 30, 130, 132, 138,
 301n101
 Napoléon III Visiting the Flood Victims of Tarascon (1856), 28, 112
 Une Bacchante (aka *Bacchante Teasing a Goat*) (1863), 289n174
 Bourdieu, Pierre, 2, 6, 26, 28, 33, 81, 83,
 248n35
 Boyer, E. Brunet de, 43
 Brager, Durand, 44
 Braun, Adolphe, 22
 Breton, André, 28, 232
 Breton, Jules, 250n57
 Brion, Gustave, 32, 40, 54
 Bible Reading: Protestant Interior in Alsace
 (1868), 32
 Brooks, Peter, 6, 12
 Brueghel, Peter, the Younger, 12
 Saint Anthony (attrib.), 71
 Bryson, Norman, 71, 80, 157, 273n99,
 280n19
 Buffon, Georges-Louis, 132, 134–5
 Burri, Alberto, *Combustione Plastica* (1964),
 60
- Cabanel, Alexander, 30, 34, 36, 94, 130, 138
 250n57, 301n101
 Birth of Venus (1863), 36
 Nymph Abducted by a Faun (1860),
 289n174
 café Guerbois, 22, 272n88
 Caillebote, Gustave, 272n85
 Callias, Nina de, Manet’s portrait, 289n172,
 300n95
 Cantaloube, Amédée, 47
 caricatures, 65, 75, 151–2, 265n257,
 274n122, 280n12, 283n54, 284n79,
 287n137, 289n181, 297n45–6
 Carjat, Étienne, 47, 68, 121
 Carpaccio, Vittore, 290n202
 Carracci, Annibale, 9
 Casares, Adolfo Bioy, 318n135
 Cassatt, Mary, 132
 Castagnary, Jules-Antoine, 35, 40, 42, 75–6,
 95, 98, 261n172
 on Courbet’s parrot, 135
 on *Young Man in the Costume of a Majo*,
 168
 castration, 163–8, 172, 212, 298n63
 and decadence/modernism, 164, 298n64
 Lacan’s interpretation, 168–71
 in “Legend of Saint Julien,” 196
 and monocle, 299n69
 in “A Simple Heart,” 222
 as *tache*, 164
 and voyeurism, 86–7, 299n75
 cathedral, 303n38
 Flaubert and, 70–1
 see also Rouen
 censorship, 24, 28, 74, 131
 Cézanne, Paul, 22, 40, 59, 132
 “Songe d’Annibal” (poem), 268n22
 Cham [Amédée de Noé] (caricaturist), *The Salon Jury*, 73, 75
 chaos theory, 80, 300n90
Charivari, 75
 Manet character in, 72
 Zola character in, 38, 51, 56, 63, 78,
 270n50, 274n114
 Charpentier, Georges, 183, 184
 Chassagnol neveu [Félix Régamey] (caricaturist), “Manet – Une Jeune femme,” 105,
 283n54
 Chatman, Seymour, 304n48, 305n53
 Chauchard, Alfred, 26
 Chaumelin, Marius, 32, 119, 261n179,
 269n38, 289n183, 297n46
 Chesneau, Ernest, 43, 44, 74, 176, 289n183,
 293n232
 chiasmus, 28, 138, 194, 200; *see also* *ut pictura poesis*

- Clark, T. J., 6, 24, 173, 234–5, 245n4, 247n25, 248n35, 253n23, 267n14, 289n174
- Clay, Jean, 52, 84, 167
- Cognacq, Ernest, 26
- Cohen, Martin, 288n167
- Colet, Louise, correspondence with Flaubert, 13, 70, 250n71, 273n98, 311n18
- color, 82, 76
- Manet and, 266n276, 275n125; *see also Jeune dame en 1866*, color as secondary to line, 81–2, 277n165
- Committee of Non-Exempt Artists, *see* Salon, 1868
- Connolly, John, 146
- Coppée, François, 23
- Corbin, Alain, 253n31, 314n57
- Courbet, Gustave, 28, 42, 61, 138, 258nn113, 124, 280n22 legibility and, 34–5 and Manet, 15, 34, 42–3, 261n181 private exposition of, 280n9 *Artist's Studio, The: a real allegory of a seven-year phase in my artistic and moral life* (1855), 283n56 *Awakening, The*, 37 *Charity of a Beggar at Ornans, The* (1868), 48, 48 *Covert of Deer, The: At the Stream Plaisirs-Fontaine*, 284n74 *Origin of the World, The*, 22 *Sleep* (aka *The Sleepers*), 22 *Venus and Psyche*, 37–8, 259n143 *Woman with a Parrot, Pl. II*, 22, 27, 34–8, 42, 100, 128 as answer to *Olympia*, 107 criticism of, 34–5, 108, 284n71 as predecessor of *Jeune dame*, 107–8 courtesan, 22, 118–19, 129, 212, 286n124 Cousin, Victor, 254n49 Couture, Thomas, 43, 254n49, 262n185 Cozens, Alexander, 59, 82, 268n29 *New Method of Assisting the Invention in Drawing Original Compositions of Landscape*, A, 59 Crary, Jonathan, 50, 52, 93, 165 crinoline, 120–2, 287n134 caricatures, 120–1, 287n137 cross-dressing, 52, 150, 295n24 Cuenot, Urbain, 34, 37 Culler, Jonathan, 176, 315n86 Cyclops, 165, 167, 299n67 dada, 230–1, 231, 320n14 Daix, Pierre, 248nn32, 35 Dali, Salvador, *Le Jeu lugubre*, 59 Damisch, Hubert, 249n40, 267nn6, 11 dandyism, 284n68, 294n12 Darragon, Eric, 83, 284n68 Darwin, Charles, *Origin of the Species*, 138 Daumier, Honoré, 284n79, 297n45 “Paris – Beaux-Arts Exposition – In the Grand Salon – A Moment of Repose,” 29 David, Jacques-Louis *Marat Assassinated*, 247n25 *Rape of the Sabine Women*, 280n9 David, Jules (illustrator), in *Moniteur de la mode*, 51, 136 Davis, Erwin, 274n113 de Balleroy, Alfred, 149 de Belloy, A., 42 de Biasi, Pierre-Marc, 20, 176, 197–8, 285n87, 302nn11, 17–18, 303n41 de Biran, Maine de, 52 de Duve, Thierry, 145, 245n4, 246n5 de Jonghe, Gustave, 108, 137 de Nittis, Giuseppe, 269n38 de Pontmartin, Armand, 319n6 de Renjarde, B., 45, 47 de Sade, Donatien-Alphonse-François, marquis, 179 de Staél, Mme. [Anne Louise Germaine Necker, Madame de Staél-Holstein], 61 Debray-Genette, Raymonde, 303n31, 310n6, 312n26 Decamps, Alexandre-Gabriel, 280n9 *Experts, The*, 150, 151 Degas, Edgar, 22, 40, 42, 92, 132, 138, 269n38, 280n22 *Bellelli Family*, portrait, 288n162 *Thérèse and Edmundo Morbilli*, portrait, 288n162 *Woman with a Parrot* (ca. 1866), 133 *Young Woman with Field Glasses*, A, 298n58 Delacroix, Eugène, 137, 247n28, 280nn9, 22 Delord, Taxile, *Les Fleurs animées* (1846), 124 department store, 26, 50, 253n27, 288n156; *see also* Paris, Haussmanization of Derrida, Jacques, 144, 167, 279n195 on Kant, 88, 90 Desboutin, Marcellin, portrait of, 140, 141 Descartes, René, 82, 211 *Discourse on Method*, 135 detective story, 18, 254n33 Devéria, Eugène, 254n49 di Cosimo, Piero, 58 Dickens, Charles, 12 Diderot, Denis, 30, 95 *Salons*, 30 Didi-Huberman, Georges, 110, 154, 251n86 Dimpre, Paul, 43, 44

- Donato, Eugenio, 248n37
 Doré, Gustave, 12, 63
 Douglas, Mary, 81
 Droz, Gustave, 252n13
Monsieur, madame et bébé, 22
 Du Camp, Maxine, 115, 311n7
 Duchamp, Marcel, 320n16
In Advance of the Broken Arm, 230
 Dumas, Alexandre, 27, 32
 Duncan, Carol, 245–6n4
 Durand-Ruel, Paul, 26, 42, 111, 251n81, 256n78
 Duranty, Edmund, 22, 46, 47, 113
 Dürer, Albrecht, 290n202
 Duret, Théodore, 30, 42, 255n71
 Manet's portrait of, 293n231
French Painters in 1867, 30
 École des Beaux-Arts, 22, 28
ekphrasis, 8, 13, 142
 “Legend of Saint Julien” as, 179, 184, 186–201
 “A Simple Heart” as, 203–8, 224
 Empress Eugénie, 24, 120
 Enault, Louis, 108
 engravings, 313n48
 Doré, 303n29
 and Flaubert, 208, 311n22
 Japanese, *taches* in, 270n59
 Épinal prints, 204, 274n116
 and Manet's paintings, 73, 122, 140
 in “A Simple Heart,” 73, 204, 215, 216–18, 315n82
taches in, 73, 270n59
 Esquiros, Alphonse, 130
 Exposition universelle
 1855, 32, 256n80, 258n122, 280n9, 281n29
 1867, 257n110, 294n13
 expressionism, abstract, 236–7, 268n25
 eyes
 in Flaubert, 186, 305n64
 in *Jeune dame*, 92, 296n39
 relationship with optical apparatus, 298n66
 Fantin-Latour, Henri, 22, 49
Self-Portrait, 167, 169
Le Toast, 283n56
 Farwell, Beatrice, 289n177, 291n205
 fashion, 24, 137, 253n26, 253n30, 287n132
 and class, 286n119
 and modernity, 117, 286n112
 portraits, 108
 Felman, Shoshana, 184, 315nn73, 84, 86
 on “Legend of Saint Julien,” 304n50
 on “A Simple Heart,” 223
 Félon, Joseph, *The Harem* (1850), 137, 137
 fetishism, 126, 164, 166–7
 Freud on, 212, 316n87
Figaro, 30, 39
 Fischl, Eric, 230
 Flandrin, Hippolyte, 33
flânerie, 24, 253n29; *see also* voyeurism
 Flaubert, Gustave
 career and history, 6–7, 175, 249n39, 301n4
 correspondence
 Charpentier, 304n42
 Colet, 13, 70, 250n71, 273n98, 311n18
 Sand, 175, 179, 214
 Zola, 183, 248n33, 272n88
 image–text relation, 12, 16, 182, 250n60
 illustrations, 12, 182–3, 249nn52, 54
 prints/engravings and, 176, 311nn14–15, 250n60
 legibility and, 25, 31, 66, 71, 177, 183, 185–6, 194, 197
 and Manet, 5–8, 14, 17–8, 57–8, 66, 72, 83–4, 227–30, 248nn31–2, 35–6, 304n42
 legibility in, 20, 26–7, 142, 185; *see also* legibility–illegibility, aesthetics of
 and parrots, 134–5, 159, 161–2
 relation to audience, 26–7, 177–8, 195, 219–20, 223–4
 see also tache, as meeting of image and text
 niece, Caroline, 68
 and parrots, 129–30, 314nn61–2; *see also* “A Simple Heart”
 Salon attendance, 251n78
 and *taches*, 56, 66–72, 83, 176; *see also* “Legend of Saint Julien,” *taches*; “Simple Heart, A,” *taches*
 writing, sex, and violence, 191–2, 201, 215
 writing style, 301n9, 312n26, 312n28; *see also* *mot juste*
Bouvard and Pécuchet, 68, 176, 179, 250n60, 303n34
Candidate, The, 6, 175
Dictionary of Received Ideas, 129, 179, 205, 211
“Hérodias,” 12, 203, 164, 166, 176, 311n8
Madame Bovary, 3, 12, 13, 17, 70, 85, 175, 229, 319n4, 319n6
Par les champs et par les grèves, 70
Salammbô, 69, 175, 176
Sentimental Education, 13, 31, 66, 68, 83, 123, 260n156, 286n106, 319n6
 Garvanni prints and, 250n60
 linking of *taches* and sun, 308nn96–7
 monocle in, 293n1
tableaux vivants, 265n256
Temptation of Saint Antony, The, 6, 12, 68, 69, 175–6, 218

- Three Tales*, 12, 14, 16, 164, 166, 175–6, 203, 251n79, 301nn2, 6, 302n17
taches in, 68, 69, 72, 178–9, 215
see also “Legend of Saint Julien”; “Simple Heart, A”
- formalism, 3, 17, 26, 54, 71, 87–91, 169–70, 175–8, 201, 236–9, 242, 248n8, 300n88
- Foster, Hal, 315n84
- Foucault, Michel, 7
on Manet, 248n36
- Fouquier, Henry, 43
- Frankenthaler, Helen, *Mountains and Seas* (1952), 238
- Fragonard, Jean-Honoré, 137
- Frascina, Francis, 294n3
on Greenberg’s modernism, 245n4
- Freud, Sigmund, 61, 163, 164, 166, 168, 299nn69, 73, 301n101
Perception–Consciousness System, 168
“*A Disturbance of Memory on the Acropolis*,” 61
“*Fetishism*,” 212, 316n87
“*Medusa’s Head*,” 61
see also castration; fetishism
- Fried, Michael, 6, 256n91
on Courbet, 134
on Greenberg’s modernism, 245n4
on *Jeune dame*, 127, 167
on Manet, 9, 15, 52, 93, 135, 155, 167, 168, 236–7, 246n8, 278n179, 292n220, 297n51, 298n64, 321nn32, 35
on Pollock, 235–40, 321n34
on Zola, 237
Manet’s Modernism, 237, 248n35, 321n32
“*Manet’s Sources*,” 236, 237, 312n36
Three American Painters, 235–9
- Fry, Roger, 64
- Gautier, Théophile, 6, 35, 42–3, 45, 46–7, 280n21
- Gavarni, Paul, “*Lorette in Dressing Gown with a Parrot*,” 137, 139
- genre painting, 32, 44, 94, 146, 256nn90–1, 264n249; *see also* subject matter
- Gérôme, Jean-Léon, 22, 30, 61, 94, 301n101
Execution of Marshal Ney (1868), caricatured, 42, 43
Hail Caesar! We Who Are about to Die Salute You (1859), 284n68
- Gill, André [Louis Gosset de Guines]
(caricaturist), 104, 147, 154
- Gilman, Sandor, 289n175
- Giraud, Victor, *The Husband’s Return*, caricatured, 51, 53, 265n257
- Gombrich, E. H., 268n29
- Goncourt, Edmond de and Jules de, 6, 9, 69, 72, 183, 284n71
Manette Salomon, 69–70
- Gonzaléz, Eva, 132
- Gopnik, Adam, 108
- Grandville, Jean-Jacques, “*Violette*,” 124, 125
- graphic moment, 8, 86
in “*Legend of Saint Julien*,” 187
- monocle as, 149, 162, 171
in “*A Simple Heart*,” 219
- stained glass as, 71, 197
tache as, 57, 86, 267n11
- Greenberg, Clement, 1, 2, 4, 5, 12, 26, 62, 65, 100, 227, 236, 245nn2, 4, 321n32
on modernism, 1–5, 245n4; *see also* aesthetics, of purification/purity
on Pollock, 235, 240, 321n26
“*Complaints of an Art Critic*,” 246n5, 247n26
“*Modernist Painting*,” 2, 246n5
Towards a Never Laocoon, 2, 246n5
- Greuze, Jean-Baptiste, 95, 137
Punished Son, The (Return of the Prodigal Son) (1777–8), 30–1, 31
- Gripp, Carlo, 280n12
- Grosseiller, E. (illustrator), 150
- Grünewald, Matthias, Isenheim Altarpiece, 277n162
- Guichard, Joseph, 22
- Hamilton, George Heard, 41
- Hamon, Philippe, 84–6, 304n53, 319n4
on *taches*, 309n101
- Hanson, Anne Coffin, 9
- Haussmann, baron Georges-Eugène, 23–4, 255n36
- Haussmannization of Paris, 23–7, 57, 83, 84, 212, 254nn36–7
apartments, 29, 32
façades, 122
haute bourgeoisie, 25
and legibility, 25, 27
see also Second Empire
- Herbert, Robert L., 249n48, 320n7
- Hertz, Neil, 298n64
- Hickey, Dave, 310n6
- history painting, 11, 22, 32, 249n50, 256n89, 285n96
- Hitchcock, Alfred
taches in, 300n89
Žižek’s essay on, 61
- Hockney, David
Felicité Sleeping with Parrot (1973), 225
Geography Book (1974), 217, 317n110
My Mother with a Parrot (1973), Pl. VII, 202

- Holbein, Hans, 171
Ambassadors, The (1533), 153
- Holtzapffel, Jules, 266n4
- Homer, 140
- Horace, 1, 5, 227
- House, John, 30, 255n57
- Houssaye, Arsène, 54
- Hugo, Victor, 60, 230, 303n38
 inkblot drawings, 58, 59, 233, 268nn16, 21, 320n18–19
Toilers of the Sea, 232
- human–animal relation, *see* animals
- image–text relation, 1, 4, 5, 7, 8, 227–44, 247n25, 249n40, 254n50, 302n18, 303nn29, 30, 41
 as gendered, 305n51
see also Flaubert, image–text relation; Manet, image–text relation
- impressionism, 57, 96, 194, 270n48
- show of 1874, 68
taches and, 59, 68, 72, 266n5
- Ingres, Jean-Auguste Dominique, 22, 46, 82, 280n9
- inkblot
 in Flaubert manuscripts, 68, 69
 Hugo and, *see* Hugo, inkblot drawings
- Rorschach, 23, 60–1, 63, 222
- Jahyer, Félix, 44, 47, 132
- James, Henry, 320n15
- Jay, Martin, 247n24, 248n36
- Jeune dame en 1866* (Manet), *Pl. IX*, 14–17, 92–174, 195
 accessories (“milieu”), 116–26
 and *The Artist*, 292n224
 and beholders, 79–80, 94–100, 105–6, 110, 119, 126–8, 141–2, 148, 154–6, 159–61, 165–7
 beholding, allegory of, 146–74
 caricatures of, 48, 49, 105, 105, 146, 147, 283n54
 citron in, 98, 142–4, 143, 171, 172, 283n58, 293nn232–3
 color, 45–6, 107, 117, 122–3, 263n208, 283n58, 286nn113, 118, 288n158
 composition date, 265n258, 269n47
 critical reception, 14–16, 41–50, 52–5, 56, 112, 261n179, 262n204, 263n227
 details reproduced, 44, 45, 47, 117, 124, 127, 129, 133, 143, 148, 153
 evolution of, 263n227, 290n195, 292n223
 facture/paint handling, 44–5, 77
 Fried on, 127, 167
 genre and, 46–50, 100, 127, 285n96
 metaphor and, 140
- milieu of, 114–15
 and modernism, 16–19
- monocle in, 92, 96–8, 124, 126, 148, 148–56, 162–71
 ambiguities of, 150, 171–2, 295n25, 296n31
 erotic implications, 296n32
 as fetish, 166
 Freudian reading, 163–8
 as gendered male, 149–50, 162, 163–7
 Lacanian reading, 168–71, 300n91
 and parrot, 157, 160
 and *taches*, 151–2
 as tattoo, 294n11
 as Waldsteinsche Monokel, 295n14
see also monocle
- and narrative, 94–100, 110, 146, 172
- and *Olympia*, 15, 47, 92, 102–7
- parrot in, 46, 96, 98, 99, 128–45, 129, 157–62, 281n26, 292n223
 and bourgeoisie, 129
 color, 108, 129, 138, 140, 141, 152
 and Courbet’s *Woman with a Parrot*, 128–9, 138
 criticism of, 297n50
 excrement, 126, 144, 293n236
 eye, 98, 126, 141, 146, 152, 153, 155, 157, 296n39
 framed with woman, 136–45
 and gender, 136
 and imitation, 131–2, 133, 133–5, 290n188
 and monocle, 157, 160
 point of view, 155, 158–9, 160
 and woman, genre of, 136–7, 290n202
- peignoir, 96, 98, 99, 106, 107, 115, 116–23, 117, 283n58; *see also* crinoline
- and Poe, parallels, 106–7, 283n62
- political connotations, 124, 131
- psychoanalytic interpretation, 163–71; *see also* castration
- and *Races at Longchamp*, 154
- sale of, 14, 251n81, 274n113
- Salon of 1868, submitted to, 40–1
- as self-portrait, 265n263, 299n82
- space, treatment of, 98–9, 113–15, 285n105
- strategy, 93, 96–100
- taches* and, 74, 87, 98, 122–3, 144–5, 151–2
- as theater, 159–62
- title, 15, 21, 53–4, 110–15, 154, 260n158, 284nn83, 86–9, 285nn87–9, 95
- violets in, 47, 96, 104, 123–4, 124, 282n43
- woman, representation of, 113–28
- year 1866, relevance, 18, 21–2, 154, 172–3
- Zola on, 38, 49, 52–5, 104, 111, 168, 265n267

- Joselit, David, 320n16
 July Monarchy, 24
 July Revolution, 315n82
- Kafka, Franz, 230
 Kant, Immanuel, 82, 88–90
 aesthetic theory, 144–5
 free/adherent beauty, 88
 Critique of Judgment, 88, 90
 Kelly, Mike, 60
 Kermode, Frank, 323n55
 Kerner, Justinus, 59, 268n29
 Khalil-Bey, Mohammed Mahmoud, 22
 Kittay, Jeffrey, 305n53
 Krauss, Rosalind, 59, 234–5, 297n52, 320n22, 321n24
- Lacan, Jacques, 61, 157, 167, 168–72, 298n56
 Lajer-Burcharth, Ewa, 294n3
 landscape painting, 32, 35, 40
 Langlois, Eustache-Hyacinthe
 drawing of Saint Julien window, 180–1, 182–4
 Larousse, Pierre, *Grand dictionnaire universel du XIX^e siècle*, 129, 132, 135
 Lasteyrie, Ferdinand de, 46, 112, 121, 131
 Laurens, Jules, 320n18
 Lavater, Johann Kaspar, 263n225; *see also* physiognomy
 le Brun, Charles, 28, 82, 291n217
Le Salon pour rire, 104
 Lebensztejn, Jean-Claude, 267nn9, 11, 268n16
 “Legend of Saint Julien the Hospitaler, The”
 (Flaubert), 12, 14, 17, 18, 179–201, 240
 allegory in, 191, 306n66
 animals in, 183, 185–6, 187–8, 189, 192, 196, 198, 306n71
 beholder and, 178, 179, 199
 biblical figures, 305n54
 composition, 176, 198
 as *ekphrasis*, 179, 184, 186–201
 ending, 179, 182, 184, 186, 191
 image–text relation, 16, 179–82
 legibility–illegibility of, 183, 185, 186–7, 189, 199
 and mythology, 304n50, 305n54
 narrative in, 184–6
 parricide, 177, 190, 192, 195–6, 199, 201
 psychological components, 186, 304n50
 sources, 183–4
 Saint Julien window, 182–4
 stained glass and, 72, 178, 179–86, 189–201, 247n22, 303n40, 304n50, 306n66
 taches and, 69, 80, 178, 187–96, 199–201, 307nn78, 81
 blankness and, 189, 191
 blood as, 176, 187, 188, 191, 192–4, 195–6, 200, 201, 306n70
 implied, 308n83
 light and, 178, 189, 192, 193–4, 195, 200, 307n78
 and sin, 200
 title, 182
Legenda aurea, 183
 legibility–illegibility, aesthetics of, 20, 30–4, 32, 46, 57, 85, 100, 148, 227
 Courbet and, 34–8
 Flaubert and, 25, 31, 66, 71, 176, 177–8, 182–6, 191–2, 194–200
 Manet and, 25, 42, 44–50, 54–5, 57, 73–80, 94–100, 151–4, 162–3, 171–2, 281n32
 Paris and, 24–5, 27
 Legouvé, Ernest, 274n123
 Lemot, A., “Flaubert Dissecting Emma Bovary” (1869), 85
 Leonardo da Vinci, 58, 60, 82
 Leroy, Louis, 37, 51, 63, 78, 168, 289n183
 Lessing, Gotthold Ephraim, 205, 321n31
 Levine, Sherrie
 Flaubert: Un Coeur simple, 230, 232
 “pathos: Trois Contes,” 320n17
 Leys, Henri, 196, 309n114
 Ligo, Larry, 296n39
 Lipton, Eunice, 150
 lithography, 24, 28, 137, 204, 311n22
 Manet and, 260n162, 297n52
 see also Épinal prints
 Longo, Robert, 230
lorette, 109, 137, 139; *see also* prostitution
 Los Rios, Ricardo de, 42, 43
 Louis, Morris, 91, 238, 322n40
 Louvre, the, 26, 28, 31, 291n213
 Lukács, Georg, 12
 Lyotard, Jean-François, 145
- macchiaioli*, 59
 Magritte, René, 230
 Mainardi, Patricia, 21, 294n3
 Malevich, Kazimir, 320n22
 Mallarmé, Stephane, 8–9, 247n15
 Malraux, André, 9, 64
 Mancino, Leon, 68
 Manet, Édouard
 animals depicted, 137, 139–40, 291n207
 black cat, 3, 25, 64, 104, 129, 283n50, 53
 crane, 9
 dog, 141, 292n224
 horse, 52, 154, *Pl. VI*
 backgrounds depicted, 113–15, 285n104, 297n49

- Manet, Édouard (*cont.*)
 career/history, 6, 26–7, 33–4, 43, 93–4,
 248nn31,32, 257n109, 262n185, 280n9,
 282n45, 321n32
 as *Charivari* character, 72
 and Courbet, 42–3, 107, 171, 283n67; *see also* Courbet, *Woman with a Parrot*
 and Flaubert, *see* Flaubert, and Manet
 fruit depicted, 142, 293n231; *see also* *Jeune dame en 1866*, citron in
 legibility and, 25, 42, 44–50, 54–5, 57, 73–
 80, 94–100, 151–4, 162–3, 171–2,
 281n32
 and Monet, 52, 289n183
 narrative strategies, 5, 11, 15, 41, 94–100,
 156, 160, 164–5, 171, 172
 private exhibition (1867), 16, 79, 93, 100,
 257n110, 280n9, 284nn70,84
 reasons for, 274n123
 reviews of, 261n176
 and Salon, 15, 27–8, 33–4, 255n56, 279n4
 of 1868, 38–41, 266n275
 Sorlin on, 248n35
 and “tableau,” 292n220
 and *taches*, 56–8, 62–6, 72, 272n88,
 275n130; *see also* *Jeune dame en 1866*,
taches and
 theatricality in, 160–1, 171, 297n49
 Zola and, 22, 41, 54, 62–6, 68–9, 78–9, 93;
see also Zola, on Manet
Absinthe Drinker (1859), 146, 248n31,
 282n45, 294n3
Artist, The (Portrait of Marcellin Desboutin)
 (1875), 140, 141, 292n224
At Father Lathuille’s (1879), 11, 95, 95
Balcony, The (1868), 75, 87–90, 89, 95, 96,
 146
Balloon, The, 297n52
Bar at the Folies-Bergère, A (1882), *Pl. IV*,
 11, 20, 58, 148, 265n263, 280n17
Barricade, The (1871?), 11
Battle of the Kearsarge and the Alabama
 (1864), 11, 285n95
Bear Trainer, The, 297n52
Bouquet of Violets (1872), 96, 97, 124
Bullfight (1865), 298n55
Café-Concert, The (aka *At the Café*) (1878),
 95
Cats’ Rendezvous, 25
Dead Christ and the Angels, The (1864), 5, 7
Dead Toreador, The (1863–4), 298n55
Escape of Rochefort, The (1880–1), 11,
 285n95
Execution of Maximilian, The (1867), 11,
 42, 65, 74, 131, 260n162, 285n95
Fifer, The (1866), 40, 113
Fishing (1861–3), 9
Guitar Player, The (1867), 101, 291n202,
 292n219, 298n55
In the Conservatory (1879), 11, 94, 95,
 280n17
Interior at Areachon (1871), study for, 10,
 11
Le Déjeuner sur l’herbe (1863), 6, 11, 42,
 47, 79, 95, 101, 102, 103, 104, 168,
 265n256, 280n15, 285n99, 304n42
 original title, 285n99
Lola de Valence (1862–3), 101, 117,
 297n49, 298n55
Luncheon in the Studio (1868), 17, 75, 77,
 95, 229, 293n231
Madame Manet at the Piano (1868), 114,
 114
Masked Ball at the Opera (1873–4), 11, 24
Matador, A (aka *Matador Saluting*) (1866–
 7), 101, 297n52
*Mlle. V**** in the Costume of an Espada*
 (1862), 52, 96, 96, 101, 150
Mme. Manet and Her Son at Arcachon
 (1871), 10, 11
Mme. Manet on a Blue Sofa (1874–8),
 282n49
Mocking of Christ, The (1865), 41
Monet Family in Their Garden at Argenteuil,
The (1874), 95
Moonlight over Boulogne Harbor (1869), 66,
 67
Music in the Tuilleries (1862), 74, 79, 86,
 149, 149
Nana (1877), 9, 9, 289n172
Old Musician, The (1862), 96, 97, 101,
 298n55
Olympia (1863), 6, 11, 15, 17, 37, 40, 41,
 42, 52, 62, 74, 79, 87, 103, 150, 173,
 274n118, 270n58, 276n150, 280n15,
 282nn48–9
 Courbet on, 34
 critical reception of, 47, 64
 and *Jeune dame*, 15, 47, 92, 102–7
Oysters (1862), 293n231
Philosopher, The (1865–7), 113
“Philosophers” (aka “Ragpickers”) series,
 52
Plum Brandy (Woman with a Plum) (1877),
 10, 11
Policinelle Presents “Eaux-fortes by Édouard
Manet” (Deuxième essai de frontispice),
 (1862), 160, 161
Portrait of Émile Zola (ca. 1868), *Pl. III*,
 40, 41, 42, 44, 47, 63, 261nn172,179
Portrait of Marcellin Desboutin, *see* Manet,
Artist, The

- Portrait of Théodore Duret* (1868), 293n231
Portrait of Zacharie Astruc (1866), 115,
 115, 262n202, 293n231
Races at Longchamp (1866), *Pl. VI*, 52, 154,
 296n33
Ragpicker, The (1865–9), 113
Railway, The (1873), 11, 11, 280n17
Spanish Ballet (1862), 297n52, 298n55
Still Life with Carp (1864), 293n231
Still Life with Fish (n.d.), 293n231
Still Life with Salmon (1869), 293n231
Street Musician, 297n52
Street Singer, The (1862), 101, 102,
 298n55
Surprised Nymph, The (1859–61), 160,
 297n52
Tragic Actor, The (Rouvière as Hamlet)
 (1865–6), 40, 101, 113
Victorine Meurent (ca. 1862), 101, 101
View of the Universal Exposition of 1867
 (1867), 110, 111, 294n5
Woman in Pink, The (aka *Woman with a*
Parrot), see *Jeune dame en 1866*
Woman with Fans, The (aka *Nina de Callias*)
 (1873), 289n172, 300n95
Young Man in the Costume of a Majo (1863),
 101, 168
Young Woman Reclining in Spanish Costume
 (1862), 293n231
 see also *Jeune dame en 1866*
 Mantz, Paul, 43, 46, 54, 87, 95, 266n271
 on *taches*, 278n189
 maps, 318nn133, 135
 in Poe, 8, 19
 see also “Simple Heart, A,” map of Cuba
 Marchal, Charles, *Pénélope* and *Phryné* (1868),
 54, 119
 caricature of, 265n257
 market, see art, bourgeois buyers; art, commod-
 ification of; Salon
 Marx, Karl, 21, 253n18, 264n251, 289n180
Capital, 21
 Matlock, Jann, 291n202, 295n14
 Mauner, George L., 146
 Meissonier, Jean-Louis-Ernst, 32, 152
 Meister, Ernest, *Revue du 6 juin 1867*, 40
 Melville, Steven, 245n4
 Merleau-Ponty, Maurice, 154
 Merson, Olivier, 43
 Merlet, Gustave, 12, 250n57
 metaphor, in painting, 140–2, 292n225
 Meurent, Victorine, 101–2, 110, 118, 132,
 137, 281n34, 282nn38–9, 42–3,
 288n164, 297n50
 in *Jeune dame*, 40, 98, 104, 105–6, 108,
 132, 150, 173
 in *Le Déjeuner sur l'herbe*, 63
 Manet's portrait of, 101, 282n35
 in *Olympia*, 94, 105–6
 Stevens painting of, *Pl. V*, 108
 Miller, Jacques-Alain, 170
 Mitchell, Timothy, 318n133
 Mitchell, W. J. T., 4, 247n24
 Möbius strip, 119, 123, 199, 286n125
 modernism, 14
 beginnings of, 1, 5
 and decadence, 164, 298n84
 Greenberg on, 1, 2, 198, 227, 245n4, 246n8
 and image-text mixing, 5, 227–8
 Manet and Flaubert and, 1, 2, 5, 14,
 278n181
 and *taches*, 57–8, 244
 see also aesthetics, of purification/purity;
 Fried, on Pollock; *tache*, and modernism
 Mondrian, Piet, 320n22
 Monet, Claude, 40, 43, 52, 54
 on *Jeune dame*, 52, 112
Camille (1866), 22
Déjeuner sur l'herbe (1866), 22
Mme. Louis Joachim Gaudibert (1868), 109,
 109
 monocle, 17, 52, 139, 165
 and castration, 165–6, 299n69
 erotic associations, 149–50
 as graphic moment, 149, 162, 171
 in *Madame Bovary*, 295n17
 and *taches*, 151–2
 and voyeurism, 149, 295n19
 see also *Jeune dame en 1866*, monocle in
 Moreau, Gustave, 59, 176, 203
L'Apparition (1876), 311n8
Salomé Dancing before Herod (1876),
 250n62
 Morisot, Berthe, 22, 40, 96, 110, 252n10,
 269n38
 Manet's portrait of, 249n42
mot juste, Flaubert's doctrine of, 67, 68, 72,
 176, 221
 Moulin, Christine, 176
 Mrosovsky, Kitty, 317n107
 mythological figures, 54, 288n151
 “Legend of Saint Julien” and, 304n50,
 305n54
 nudes as, 35–6, 37–8, 258n129
 Nadar, Félix, 22, 294n5
 Napoléon I, 124, 125
 Napoléon III, 21, 23–4, 28, 32, 40, 46, 74,
 255n69, 289n180
 Bouguereau painting, 28, 112
 caricatured as parrot, 131, 132
 and “Salon des refusés,” 30

- narrative
 in *Jeune dame*, 94–100, 110, 134, 136, 146, 172, 292n222
 in “Legend of Saint Julien,” 184–6
 Manet’s strategies, 5, 11, 15, 41, 94–100, 156, 160, 164–5, 171, 172
 in painting, 5, 30–2, 34, 95, 256n87, 275n135, 281n28
 pregnant moment, 256n89
 in “A Simple Heart,” 205–7, 212, 216, 222, 224–5
 as striptease, 106
 Niello (caricaturist), “Opening Day at the Salon,” 39
 Nietzsche, Friedrich, 123, 142
 Nieuwerkerke, Alfred-Émilien, comte de, 34, 40
 Nochlin, Linda, 6, 248n35
 Noir, Victor, 283n53
 Norma, Charles, 45–6
 Oedipus, Saint Julien and, 304n50
 Oulevay (caricaturist), caricatures
 of Gérôme’s *Execution of Marshal Ney*, 42, 43
 of Giraud’s *The Husband’s Return*, 51, 53
- painting
 finish, 33, 44–5, 48, 203, 204, 262nn199–200, 263n205, 274nn119, 122, 304n42
 and literature; *see* image-text relation
 metaphor and, 140–1, 292n225
 narrative, 5, 11, 15, 30, 34, 41, 94–100, 156, 160, 164–5, 171, 172, 281n28
 social effects of, 50–1, 119
 theatricality in, 160–1, 298n56
 varnish, 158, 159
see also specific genre; genre painting; subject matter
- Palais de l’industrie, 28, 40
 Palma, Étienne, 119, 196
 Parent-Duchatelet, Alexandre-Jean-Baptiste, 289n175
 Paris, Second Empire, 21, 23–5, 84–6
 department store, 26, 50
 Proust on, 149
 as Zola subject, 14
see also Haussmannization of Paris
 parrot, 15, 16, 18, 21, 34, 35, 37, 47, 49, 130, 139, 202, 228
 African Grey, 290n193
 as class signifier, 129
 colors, 132–4
 and colonization, 130, 162
 erotic associations, 130–1, 258n131, 289n172, 315n75
- exoticism of, 129–30, 283n50
 as figure for critic, 158–9
 of Henry VII[1], 135, 290n193
 in Kant, 88
 Napoléon III as, 131, 132
 as pet, 140, 292n222
 and realism, 46, 134
 as speaking creature, 131, 134–5, 259n132
 as spectator, 159–61, 167
 as verb, origins of, 158
 and woman, relationship, 46, 50, 136–7, 139–42, 281n26, 289n172
see also *Jeune dame en 1866*, parrot in; “Simple Heart, A,” parrot in
 pastiche, 204, 208
 peignoir, 49, 113, 137; *see also* *Jeune dame en 1866*, peignoir
 Pepperberg, Dr. Irene, 290n193
 Perugino, Pietro, 311n8
 photography, 22, 24, 251n74, 262n197
 physiognomy, 46–7, 56, 263n225, 291n217
 Pierce, C. S., 82
 Pils, Isadore, 30, 94
 Pisarro, Camille, 40, 54
 Pliny the Elder, 58, 60, 82
 plot, *see* narrative
 Poe, Edgar Allan, 11, 106, 249n43
 Dupin trilogy, 18–19
 “Mystery of Marie Roget, The,” 19
 “Purloined Letter, The,” 8, 19, 106
 “Raven, The,” 252n92, 315n84
 Poitevin, Eugène Le, *Masculine Potency*, 130, 131
 Pollock, Griselda, 108, 173
 Pollock, Jackson, 18, 230, 234–40, 320n22, 321n26, 322n37
 “all-over” canvases, 235, 322n39
 “cut-outs,” 236–9, 318n137, 322n42–3
 philosophy of impersonality, 321n26
Autumn Rhythm: Number 30, 1950, 235
Cut Out (1949), 238–9
Number 32, 1950 (1950), 235, 236, 237
Out of the Web: Number 7, 1949 (1949),
 Pl. VIII, 236, 239
White Cockatoo: Number 24A, 235
 Pontmartin, Armand de, 117
 pornography, 24
 portrait painting, 32, 46–7, 109, 114–15, 263n222, 288n162
 Pouchet, George, 179
 propaganda, arts as, 28–9
 prostitution, 9, 22, 24, 25, 62, 130, 136, 254n34, 286n122, 289n175; *see also* courtesan; *lorette*
 Proudhon, Pierre, 37
 Proust, Antonin, 24, 249n50

- Proust, Marcel, 6, 9, 24, 81, 110, 165
on Flaubert, 248n35, 249n55, 247n15
Remembrance of Things Past, 130–1, 149
- psychoanalysis, *see* Freud; *Jeune dame en 1866*,
psychoanalytic interpretation; Lacan; *tache*,
and psychoanalysis
- purification/purity, *see* aesthetics, of
purification/purity
- Quatrelles (caricaturist), 265n257
- Randon, Gilbert, “Édouard Manet’s
Exposition,” 65, 283n54
- Raphael, 6, 64, 68
- Rauschenberg, Robert, 59–60
- realism, 42–3, 46, 134, 171, 270n62, 274n124
- reception–influence distinction, 320n12
- Redon, Odilon, 46, 75, 305n60
- Reinhardt, Ad, 56
- Rembrandt van Rijn, 24, 267n13
- Renoir, Pierre-Auguste, 22, 40, 43, 54, 138,
140, 280n22
as Manet imitator, 131, 132
Portrait of Romaine Lacaux (1864), 109
Woman with a Parrot (1871), 115, 116, 130
- Revolution of 1848, 83, 254n50
- Rex, Margery, newspaper article on dada, 231
- Robbe-Grillet, Alain, 18
Jealousy, taches in, 322n49
“Secret Room, The,” 240
- Rochefort, Henri, 30, 260n158
- Roger du Tranois, E., 39, 90, 134, 145, 159,
261n179, 293n232, 297n46
- Rorschach, Hermann, 82, 268n29
inkblots, 23, 60–1, 63, 222
- Rouen, Cathedral of Notre Dame, *Pl. I*, 180,
181–2, 203, 247n22
- Rousseau, Jean
on *Jeune dame*, 47, 78, 79, 82, 106
on Manet as artist, 261n181, 270n62
- Rousseau, Théodore, 26
- Royal Academy of Painting and Sculpture, 28
- Rubens, Peter Paul, 9
- Ruscha, Ed, 18
Stains (1969), 60, 61, 232–3, 234, 235
- Ruskin, John, 91
- Saint-Beuve, Charles-Augustin, 175, 229
- Salon (Exhibition of the Works of Living
Artists), 17, 22, 27–34, 40
as aesthetic authority, 27–8, 33, 93; *see also*
legibility–illegibility, aesthetics of
audience/attendance, 30, 33, 256n80,
281n27
- Grand Medal of Honor, 32, 40
inception of, 27–30, 39
- Manet and, 22, 27, 38, 40, 41, 248n31,
255n57, 279n4, 280n9
as marketplace, 27–34
as political body, 27–30
salon d’honneur, 35
stylistic standards, 30–3, 100
submission rules, 260n161
1846, 269n37
1861, 158, 258n120
1863, 40
1864, 37
1865, 3
1866, 21, 22, 34, 112, 146
1867, 32, 40
1868, 15, 35, 38, 38–41, 56, 42, 66, 74,
79, 99, 108, 256n79, 259n153
audience, 30, 101, 259n145, 296n29
caricatures of, 29, 39, 280n12
Committee of Non-Exempt Artists,
259n153
Jeune dame’s placement at, 40–1
Manet’s submissions to, 40–1, 260n162,
296n29
reviews of, 32–52, 109, 196, 260n167,
261n168
see also Jeune dame en 1866
- 1869, 75
1876, 203, 311n8
1879, 68
- “Salon des refusés,” 30
- Sand, George, 22, 150
correspondence with Flaubert, 175, 179,
214
- Sartre, Jean-Paul, 18, 56, 230
on “Legend of Saint Julien,” 308n91
Being and Nothingness, 243–4
Nausea, 240–3, 323n55
- Saussure, Ferdinand de, 140
- Schapiro, Meyer, 246n8, 247nn24, 27, 266n5
- Schirrmüller, Anne, 294n8
- Scholz, Wilhelm, “Louis Napoléon as a
Melancholy Parrot,” 131, 132
- Schor, Naomi, 315n86
- Second Empire, *see* Paris, Second Empire
- Seurat, Georges, 59
- Seuss, Dr. [Theodore Geisel], *The Cat in the
Hat Comes Back* (1958), 60
- Seznec, Jean, 176
- Shakespeare, William, 60, 82
- Shepherdson, Charles, 300n98
- Siebert, Margaret, 126
- Signac, Paul, 59
- “Simple Heart, A” (Flaubert), 12, 14, 16–18,
25, 66, 67, 71, 176, 199, 202–26, 241
castration in, 213, 222
as ekphrasis, 203–8, 224

- “Simple Heart, A” (*cont.*)
 ending, 207, 213, 218, 224–6, 230
 fetishism, 212–13, 222
 map of Cuba, 16, 25, 210, 216, 218–25,
 319n143
 narrative in, 205–7, 212, 216, 222, 224–5
 origin of, 251n90
 parrot in, 158, 159, 202, 210–13, 217–18,
 223, 224–5
 prints in, 73, 204, 214, 215, 216–18,
 315n82
taches and, 80, 177–8, 209–10, 213–15,
 218, 219–20, 222, 224, 226
 sincerity, Republican sense, 274n123
 Sontag, Susan, 228
 Sorlin, Pierre, 247n14, 248n35
 Spiess, Philip, 294n7
 Spuller, E., 76, 276n152, 321n36
 on Manet, 65, 73, 74, 78, 79, 260n176,
 264n247
 stained glass, 8, 16, 71, 197, 273nn99–100
 Flaubert self-described as, 70–2
 as graphic moment, 71
 see also “Legend of Saint Julien,” stained
 glass and
 Steen, Jan
 Effects of Intemperance, The (1663–5),
 291n202
 Way You Hear It Is the Way You Sing It, The,
 291n202
 Steinberg, Leo, 246n7
 Steiner, Wendy, 204, 310n118
 Stevens, Alfred, *Lady in Pink* (1866), *Pl. V*,
 108, 117
 Stevens, Wallace, 168
 Stewart, Susan, 304n53
 still-life painting, 32, 48–50, 75–6, 139,
 264nn240–1, 245–7, 253–4
 style, academic standards, *see* Salon, stylistic
 standards
 subject matter, 2–3, 20, 31, 33, 34, 246n8
 Coubert and, 34–6
 Flaubert and, 3, 5, 71–2
 Manet and, 5, 27–8, 42, 95–6, 245n2,
 247nn15, 17, 27
 parrot as, 46
 Salon and, 28, 30–3, 40
 surrealism, 59, 232, 320n14
 Tabarant, Adolphe, 284n84
tableaux vivants, 24, 265n256
tache (blot, patch, stain, etc.), 3, 56–91, 231–
 44
 aestheticization/abstraction, 64–5, 71, 78–
 80, 87–91, 153, 169–70, 175–8, 201,
 236–9, 242, 300n88
 and castration, 164, 167–70, 176, 192–3,
 196, 222
 as critical term, 61–6, 240–3
 criticism of, 61–2, 73–80, 271n69,
 275n127, 278n189
 and decadence, 170–1, 299n80
 democratizing function of, 74–5
 and distance, 66, 79–80, 148–9, 152–4,
 220, 225–6, 276n145, 302n22
 Flaubert and, 66–72, 69, 176–9, 271nn80–
 2, 272n88, 302n21, 23–24, 303n25; *see*
 also “Legend of Saint Julien,” *taches* and;
 “Simple Heart, A,” *taches* and
 as Flaubert–Manet unifier, 57, 72
 Freud and, 316n87
 Hugo and, 59, 231–2, 233, 268n21
 impressionism and, 59, 68, 72, 266n5
 as linguistic term, 57, 82
 Manet and, 56–8, 62–6, 73–80, 272n88,
 275n130; *see also* *Jeune dame en 1866*,
 taches and
 as meeting of image and text, 57, 72, 227,
 231–3
 and modernism
 beginnings of, 57–62
 later manifestations, 91, 233–44
 monocle and, 151–2
 nature of, 56–7, 73, 80–2, 276n153,
 277nn155, 157, 160
 as ambiguous, 61, 80–2, 91
 as graphic moment, 57, 86, 267n11
 as identifying mark, 84, 187, 302n24
 as signifier, 57, 66, 81–4, 86, 91,
 279n202
 as stain, 56, 61, 68, 81, 91, 274n120
 visual properties, 80
 and psychoanalysis, 60–1, 167–70, 192–3,
 196, 222
 and Second Empire culture, 83–8
 and servants, 209, 314n57
 and sin, 68, 200, 271n82
 and stained glass, 70–2, 192–200
 theatrical associations, 297n48
 as threat to beholder, 74–5, 78, 153, 154,
 167–8, 172
 Titian and, 267n13
 Tolstoy and, 306n75
 Zola and, 56, 62–6, 79, 86, 90, 269n41,
 272nn88–9, 275n131, 321n36
 Taine, Hippolyte, 12, 22, 56, 175
 theatricality, 160–1, 171, 297n49, 298n56
 Thoré, Théophile [W. Bürger], 22, 35, 48, 49,
 66, 74–5, 110, 122, 293n232
 on Salon of 1861, 158
 on subject matter, 246n8
 Tissot, James, 108, 179

- Titian, 64
Fall of Man (ca. 1570), 290n202
Venus of Urbino (1538), 17, 129
- Tolstoy, Leo, 82
War and Peace, taches in, 306n75
- Tooke, Adrienne, 176
- tourism, 24
- Turner, J. M. W., 59
- Twombly, Cy, *Olympia* (1957), 60
- Ulback, Louis, 69
ut pictora poesis, 1, 4–5, 12–14, 20, 33, 54, 134, 183, 227
- Vaillant, comte, grand maréchal du palais, 39, 40
- Varennes, Gaston de, 43
- varnish, *see* painting, varnish
- Vasari, Giorgio, 58, 82
- Velázquez, Diego, 306n75, 6, 9, 64, 102, 107, 113
 Manet on, 262n198
- Verlaine, Paul, 23
- Vermeer, Johannes, 22, 83
 Dentellièvre, 110
 View of Delft, 81, 110
- Vernet, Horace, 280n9
- Veronica, Shroud of, 82
- Vestier, Antoine, *Petite file au perroquet* (1790), 291n202
- violets
 as Bonapartist symbol, 124, 125
 Grandville's "Violette," 124, 125
 in *Jeune dame*, 96, 104, 123–4, 124, 282n43
 in religion/mythology, 288n156
- voyeurism, 25, 36, 37, 253n31, 259nn133, 140; *see also* monocle
- wallpaper, 279n193
- Warhol, Andy, *Oxidation Painting* (1978), 59, 60
- Watteau, Jean-Antoine, 102
 Concert, The (Prélude au concert, ca. 1715), 297n53
- Weiss, Jean-Jacques, 319n6
- Whistler, James McNeill, 22, 61
- Wollheim, Richard, 281n28
- women
 anatomy, and castration complex, 163–4
 Baudelaire on, 116
 in 1866, 22
 in *Jeune dame*, 113–28
 lower class, 314n57
 Negro, 283n50
- Woolf, Virginia, 213
- Worth, Charles Frederick, 24, 124
- Zeldin, Theodore, 113
- Zeuxis and Parrhasios, legend of, 171, 300n96
- Žižek, Slavoj, 60, 61, 170
- Zola, Émile, 4, 8–9, 14, 21–2, 29, 32, 45, 54, 84, 122
 as *Charivari* character, 38, 51, 56, 63, 78, 270n50, 274n114
 correspondence with Flaubert, 6, 183, 248n33, 272n88
 fiction of, 6, 9, 63, 72, 86, 130; *see also specific work*
 on Manet, 2, 3, 9, 52, 73, 76, 77, 83, 227, 229, 266nn269–70, 274, 274n118, 275n131
 on *Déjeuner sur l'herbe*, 63–4
 on *Jeune dame*, 38, 49, 52–5, 104, 111, 168, 265n267
 on *Olympia*, 3, 64, 74, 274n118
 at Salon of 1868, 40, 109
 on *taches* of, 62–6
 Manet's portrait of, *Pl. III*, 40, 41, 42, 44, 47, 63, 261n172, 179
 on Monet, 72
 on realism, 43
 Rougon-Macquart novels, 14, 83; *see also specific work*
 and *tableaux vivants*, 265n256
 and *taches*, 56, 62–6, 79, 86, 90, 269n41, 272n89, 275n131, 321n36
 "temperament" as critical term, 269n40
 L'Assommoir, 301n6
 Kill, The, 117, 286n117
 Ladies' Paradise, The, 26, 253n29, 288n156
 Masterpiece, The, 6, 86, 241, 276n149
 Nana, 63, 86, 130, 197, 323n52
 Thérèse Raquin, 69
 Une Page d'amour, 86, 241